

DIME NOVEL ROUND-UP

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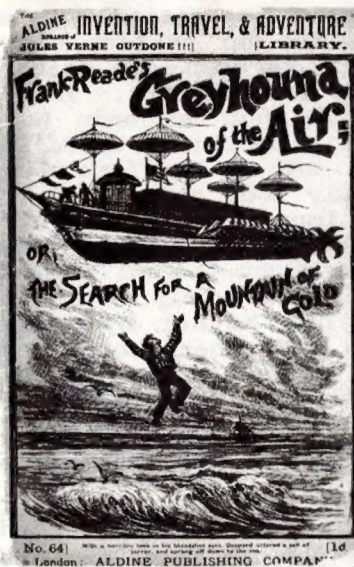
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FRANCIS S(HUBAEL) SMITH

OF

STREET AND SMITH

By Stanley A. Pachon



DIME NOVEL SKETCHES #235

ALDINE INVENTION, TRAVEL & ADVENTURE LIBRARY

Publisher: Aldine Publishing Co. 9 Red Lion Court, Fleet St. London, England. Issues: 272. Dates: 1894 to 1906. Schedule: 2 to 4 a month. Size 8 1/4 x 5 1/4". Pages: 32. Price: 1d. Illustrations: Colored pictorial cover. Contents: Reprints of American Frank Reade and Jack Wright science Fiction stories.

FRANCIS S(HUBAEL) SMITH

OF STREET AND SMITH

By Stanley A. Pachon

Francis S. Smith, one of the founders with Francis S. Street, of the publishing house of Street and Smith was born Dec. 29, 1819 in Division Street, New York City, the fourth son of twelve children of Capt. Moses Roger Smith of Huntington, Long Island and Mary Reed of the West Indies.

There is a very romantic incident of how young Francis Smith's parents met and married. His father, Moses followed the sea from the age of 19. On one of his trips to Kingston, Jamaica, he was already a captain, he met his future wife. She was 17. The casual meetings ripened into love, but his future wife came from an affluent and strict family who frowned on this association. But the couple were too deeply in love to have their opposition discourage them. So when he came to see her on his last trip, the young girl decided to elope with him going aboard his ship which then sailed for New York. The young couple were then married by Bishop Benjamin Moore on Oct. 31, 1798. The captain continued to follow the sea while his wife settled down in New York city where her large and growing family took up all her time. Once when her husband was long overdue from his voyage and her finances were at a very low point she opened a primary school where she taught the children of the neighbors, who were glad to lend a helping hand to her this way. Francis helped his mother by taking care of the smaller children and other chores to ease her burden of work.

Young Francis had only about 4 years of schooling in the public schools and was mainly self taught. After helping his mother and doing her chores and with a keen interest in expanding his knowledge and

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education he would sit long into the night reading by the light of a shaded candle. His first interest was Sir Walter Scott and later Charles Dickens captured his attention. Of the poets he liked Robert Burns and Thomas Moore.

At 13 after much pleading on his part his parents allowed him to go out and learn a trade. He became an apprentice to the printers trade in the office of the New York Albion. He then worked as a compositor on the New York Tribune, the New York Globe and on various other papers.

He then became a printer at "The Spirit of the Times" founded by William T(rotter) Porter (born Dec. 24, 1809 Newberry, VT., died July 10, 1858, New York City). The first issue appeared Dec. 10, 1831. This was considered a sporting journal. It was famous for its sketches of the west and southwest as well as its humorous sketches. It also covered various sports, particularly horse racing. Bonner who paid \$33,000 for Flora Temple beat the old record of trotting from 2.19 3/4 to 2.18 1/4. Bonner and Commodore Vanderbilt were friendly rivals among non-professional drivers and generated much news for these papers.

Young Smith after seeing all those well known literary figures who came to the editors office was seized with an urge to write some sketches. This he did and signed them "The Ten Pin Boy" and would slip them under the editor's door. When Porter after two years discovered who the "Ten Pin Boy" was did not scold him, but expressed delight at young Smith's talent and encouraged him to continue to write, to follow a literary career. This encouraged young Smith so much that from that day until he was 21 he continued to contribute to various papers and publications.

His first important venture into the publishing field was with five others to republish Chamber's Edinburg Journal but it was a failure financially.

His next effort was to establish a sporting paper, The Sporting Rambler and this too failed for financial reasons.

Since the east seemed to be over crowded with various publications he reasoned that starting a publishing venture out west would have a better chance to succeed. So with a fellow printer he went to Chicago and they attempted to establish a paper called Wide Awake. This too failed. Almost penniless he made most of his journey back to New York on foot where his wife and two children lived. He had married Mary Jелlette Duff on Feb. 28, 1853 in the Associate Reformed Church by the Rev. Mr. Wright.

He decided to forego further excursions into publishing and was fortunate to secure a position as a

reporter on A. J. Williamson's **New York Dispatch** which Williamson had founded and edited since 1845. It ceased publication in 1900. Williamson was very pleased with Smith's work and complimented him highly on it and opened Smith's eyes for a literary future. His first most ambitious effort that appeared in the Dispatch was **The Vest Maker's Apprentice** and it gained for the Dispatch several thousand new readers. This was followed by half a dozen other stories of New York City life. Williamson was greatly pleased with Smith's work and contributions and quickly rewarded him not only in a pecuniary way but also gave him the editors chair. While Smith was working for Williamson he started a literary paper called **The Weekly Universe** but it was not doing so well and he changed it to **The Weekly Dispatch** and finally to the **New York Weekly** and on this paper Smith became editor. But in spite of these various changes the paper was not doing so well. Williamson then proposed that Smith and his bookkeeper Francis S. Street buy the paper and priced it at \$40,000. Smith first thought it was a joke but when Williamson offered to loan them this sum with the understanding it was to be paid back only in case they made a success. Smith after consulting with Street decided to take advantage of Williamson's offer and in 1859 Street and Smith became the owners of the **New York Weekly Dispatch**. The paper at first had merely a local circulation. Smith decided to expand its circulation area in several ways. He began to write serials which became extremely popular. Smith always had a deep compassion for the working classes and his serials reflected the trials and tribulations of this segment of society. One of his first serial stories was **Evelyn Wilson**. This proved so popular that it was dramatized by Maggie Mitchell (Mrs. John Paddock) and was the foundation of her acting fame.

Another story more popular was **Bertha, the Sewing Machine Girl** which was quickly seized by the dramatists and was prepared for the stage which proved a long-standing attraction not only in the United States but in other countries as well. **Little Sunshine** too was dramatized and proved successful. All of this increased the circulation of the paper. After 5 years they earned enough to pay off their indebtedness to Williamson and in 1864 they were debt free.

Smith always had a warm feeling for Williamson who made it possible for them to succeed with his more than generous help, and he was always grateful for this.

Smith used many ideas to expand the readership of the **New York Weekly**. He was the first to advertise with huge letters on immense board fences (The fore-

runners of the billboards). "The New York Weekly is the best story and sketch paper published with a circulation of 300,000."

It was also through his efforts that William F. Cody (Buffalo Bill) made his first appearance in New York City and his "adventures" were written up by one of the New York Weekly staff writers. This was "Ned Buntline" (Edward Zane Carroll Judson) and the serial was **Buffalo Bill, King of the Border Men, The Wildest and Truest Story Ever Written**. It appeared from December 23, 1869 to March 10, 1870 and with this Buffalo Bill story and many others that followed it proved a bonanza for the firm. Fred E. Pond in his book, **The Life and Adventures of Ned Buntline** stated that Street and Smith paid him \$20,000 a year for his contributions to their publications. Evidently Ned Buntline met Cody out west and gave him the name of **Buffalo Bill**.

Smith also stressed to some of his writers that they have some of their stories on current events and incidents that would make the stories more realistic and believable.

Smith's two sons showed an aptitude for taking care of the business. This relieved him of much extra work and gave him more time for relaxation and writing. His health up to this time had been good but he now began to feel the effects of the years of work and struggle. Late in 1884 he took a long trip to the Pacific coast, his sister Harriet Frances Behrens lived in San Francisco. In coming back he took the long trip by way of Portland and Yellowstone Park and doing the journey over the Sierra Nevada Mountains by stage coach. He returned to New York in January 1885. But in a few months the family was confronted with a sad event when the wife and mother died on July 8, 1885. She was buried in Trinity Cemetery. This blow further undermined his health, although he gave no indication of this. He would come to the office, but more from habit than to work there. He still continued to write his serials, the last one was **Daisy Burns; or, The Fortunes of a Mill Girl**. This was written at their summer home called "Maple Terrace" in Port Chester, New York.

On January 29, 1887 Smith visited his office and appeared in good health. On Saturday evening he retired at 11 p.m. and when he did not appear for breakfast at the Windsor Hotel where he was staying a messenger was sent to his door, but after repeated knockings elicited no response, the door was forced open. Smith was in an apoplectic fit and unconscious. In spite of the doctors efforts he never regained consciousness,. His three sons and daughter were by his bedside when he passed away February-1, 1887.

Francis S. Smith was buried from the Zion Episcopal Church, on Madison Avenue at Thirty-eighth St. The pall bearers were all members of the Lotus Club of which he was a long time member. The pall bearers were:

Col. Thomas W. Knox
Dr. Charles Inslee Pardee
George A. Frinck
Judge K. B. Palmer
Dr. K. A. Witthaus
Frank T. Robinson
A. P. Burbank
Dr. M. A. Pollen

Among the honorary pall bearers were Horatio Alger, Jr., as well as a number of other writers.

Alger was deeply saddened by the loss of a dear friend and regarded him as a real hero, more so than the fictional ones he portrayed in his books. After the passing of his friend, Francis S. Smith, Alger contributed only one more serial to the weekly.

Alger wrote the following letter to one of the sons, George:

52 West 26th St.
Feb. 2, 1887

Dear George:

I feel great sympathy with you and your brothers and sister in your sudden bereavement. I think it must be sixteen or seventeen years since I made your father's acquaintance. His cordial and genial manner and warmth of heart impressed me at once and established a friendship which has never been interrupted. His poems show the spirit which animated him. His sympathy with the poor and unfortunate and his boundless charity for all. Though I have not met him often of late, it was always a pleasure to me to return his warm greeting. Outside of the circle of his friends he will be missed by a wider circle of appreciative readers throughout the country to whom he was known by his stories and poems. I am loath to think that I shall not meet him again and regard his death as a personal bereavement.

Sincerely,
/s/ Horatio Alger, Jr.

It has puzzled me some about Francis Shubael Smith's odd middle name. The genesis of this odd name goes back to England, when Thomas Smith married the daughter of Shubael Doan in 1613. The Young couple had a son, who later became a minister and had come to

America in 1630 on the Pioneer. He lived for a time at Barnstable, Mass., Long Island, Jersey and his last residence was at Sandwich, Mass where he was the pastor of the church there in 1688. He had married Susanna Hinckley in 1643 whose brother was Governor Thomas Hinckley of Massachusetts. Genealogically speaking Francis S. Smith had very interesting "roots".

THE END

NOTE: This is one of Stanley Pachon's last articles submitted shortly before his death on December 1, 1988. Stanley was a dear friend and we corresponded together for over 50 years, and in that time I learned to respect his knowledge and research ability in the area of popular literature. He had plans to do many more articles for the Roundup, but that was not to be. Through all these years we never met. He was a very private man and avoided meeting anyone. This should not detract from his devotion to fact finding and to sharing this knowledge with his many friends through correspondence. He will be sorely missed.

His many collections (dime novels, pulps, books, boys and girls serial papers, family story papers, etc.) will be sold at auction some time in the near future. Announcement will be made to all subscribers of the Roundup and to members of the Horatio Alger Society. The major Alger items in his collection will be auctioned off at the HAS convention in Chillicothe, Ohio May 4-6

WANTED

Robert Schulker's *The Gray Ghost* and also Stoner's *Boy*. Send prices of 1926 editions or 1950's reprints to

Denny R. Bowden,
450 N. Yonge St., Ormond Beach, FL 32074

JULES VERNE BOOKS WANTED

Seaside Library, Munro's Library, Lovell's Library and other 19th century paperbacks

Steve Michaluk, Jr.
122 Whitmoor Terrace, Silver Spring, MD 20901

FOR SALE

Street & Smith Dime Novel Bibliography Part I The Black and White Era, 1889-1897. This comprises of listings of the Log Cabin, Library, Nugget Library, New York Five Cent Library, Diamond Dick Library, Nick Carter Library, both chronologically and by authors.

E. T. LeBlanc, 87 School St., Fall River, MA 02720

RECYCLING AND RESPECTABILITY

By E. M. Sanchez-Saavedra

"I have no patience with the all-too-common philanthropy that would rob the dirty-faced urchin of his 'Bald-eagle Bob, the Boy Buccaneer,' and offer in its stead 'Willie Russell's Sacrifice.'"

William McCormick, "Lend a Hand"
April 1890

By the summer of 1860, a fortuitous combination of social forces and technological innovations had created an unprecedented demand for inexpensive popular literature. These were improved educational opportunities and higher school enrollment, the general use of the steam-driven rotary press and stereotyping, and an increase in passenger railroad travel. While it was nearly impossible to read on an unlighted stage coach, jolting over rutted roads, the relatively smooth ride in an illuminated railway carriage presented no such difficulty. Railway station newsstands and peddlers, such as Horatio Alger's *Erie Train Boy*, took advantage of this circumstance, as did the publishers of magazines, newspapers, and cheap books. The outbreak of the Civil War created a huge market among the thousands of soldiers forced to "hurry up and wait" as the Army of the Potomac pursued its policy of masterly inactivity.

Faced with the clamorous demand for ever more quantity and variety, Messrs Beadle, Munro, Elliott, Thomes & Talbot, Peterson, DeWitt, Loring, et al. devised several expedients to deal with shrinking backlogs.

Beadle and Adams, who insisted on original material, rather than yet another pirated edition of Marryat, Cooper, Dickens or Irving, soon outstripped their rivals in popularity, although they too reprinted story-paper serials and obscure English fiction when necessary. They did, however, launch the careers of several literary athletes, such as Ellis, Aiken and Ingraham, whose output was so profuse that pseudonyms were necessary. (Otherwise the reading public "might suspect" that the tales were hasty productions.)

In the three decades following the Civil War, the competition grew ever fiercer, publishers resorted to other tricks, which have remained a staple of the paperback industry ever since. The commonest ploys were to reissue a popular book with

a redesigned cover

a new title and/or pseudonym
both of the above
an entirely new format
a "respectable" hardcover binding

Taking Beadle and Adams as an example, Albert Johannsen prepared a statistical analysis of the stories publishing history. Of the 3,158 separate tales printed by Beadle, 1,430 were printed only once, leaving 1,728 which were reissued at least once more. (Note 1) Many of these reached the public up to six or seven times as Dime Novels, 20-Cent Novels, New York Dime Library, story paper serializations, etc. As the earlier numbers were out of print, many were renumbered and reissued from the old plates, especially after Beadle was acquired by Ivers & Co. Beadle's competitors, notably Norman Munro, Frank Tousey and Street & Smith, performed similar transmogrifications with their novels, especially after the advent of the colored cover "Nickel Libraries."

During the decade 1860-1870, the question of morality in the little booklets paled into insignificance beside the gross immorality of slaughtering fellow Americans over their political beliefs and attitudes about servitude. The phrase "vile, yellow-covered novel," appeared in Oliver Optic's *The Yankee Middy* in 1863, but most probably referred to a French import. The prejudices of Anthony Comstock, and his disciples Franklin K. Mathiews and Dr. Frederick Wertham, would not flower until years later. (Note 2)

Certain authors, notably Capt. Mayne Reid (1818-1883), Edward S. Ellis (1840-1916), William Gilbert Patten (1866-1945, and Horatio Alger, Jr. (1832-1899), produced novels which spanned the full spectrum of printed formats. The later appearances of these books in hardcover format were not attempts to deceive an unsuspecting public by foisting off nasty dime novels in outwardly pious raiment, but an indication of their lasting popularity and a growing market for more durably-bound editions. Although I would suspect that boys read the Frank Merriwell stories for the lip-smacking description of SIN (before cosmic justice zaps the sinners) and the incredible role-model of clear-eyed, jut-jawed, steel-muscled, all-around athlete Frank, Gil Patten could moralize as heavily-handedly as "Willie Russell's Sacrifice." Anyone who disapproved of the Merriwell saga on moral grounds obviously never read page one, In 1914 Chief Librarian of the fledgling Boy Scouts of America, Franklin K. Mathiews was horrified to find Frank Merriwell in hardback and "selling for fifty cents,"

AND written under a pseudonym! Anticipating the Surgeon-General, Mathiew's fondest wish was to label all "cheap books": **EXPLOSIVES! GUARANTEED TO BLOW YOUR BOY'S BRAINS OUT!** (Note 3)

The idea of perpetrating a scam probably never occurred to the publishers of cheap, but delectable, fiction. Why bother? The market was already there, it only remained to exploit shifting tastes, both in content and outward appearance. If the readers wanted Cooper of the Wood and Wave, scouts and Indians came tumbling off the presses. Detectives? Elementary Armies of them! Science-fiction? "It's a bird...it's a plane....No, it's Frank Reade, Jr. Athletics? Frank Merriwell! And so on.

Once a character or set of characters made a hit, there were certain to be "spinoffs" and sequels, (much as the enduring "Star Trek" formula continues to entrance moviegoers after twenty years.) Within the dime novel "libraries," existed a number of sub-series, such as the Deadwood Dick, Injun Dick Talbot, Joe Phoenix, Buffalo Bill and Jack Harkaway stories. These often provided an excuse for their own "libraries," both in black-and-white and colored-cover formats. These in turn were often collected and issued three at a time in "thick books." A very few made it "between boards."

Books by the "Big Four;" Reid, Ellis, Patten and Alger, actually described a full circle from hardcover to serialization to "dime novel" and back to hardcover, within a few decades. Mayne Reid in particular was a "hot property" on both sides of the Atlantic. His often incongruous but always entertaining, blend of melodrama, gore, wild adventure, and natural history lectures were sold by the millions at prices ranging from five cents to \$1.50 and up.

Reid, an Irish adventurer, actually hunted, trapped and lived with the Indians in the American southwest, and served in the Mexican War. Many of his published works at least have some basis in fact. His works were serialized in Cassell's Illustrated Family Paper, The Young Englishman's Journal, The Boys of England, and other story periodicals in England and America. Well-bound, one-volume editions were issued by Sampson, Low & Co. in England, and by Ticknor, Reed & Fields (later Ticknor & Fields, Fields & Osgood, and J. R. Osgood) of Boston, who also published authorized editions of Dickens. Reid's works were also published by Robert M. DeWitt, G. W. Carleton and James Miller. He became an American citizen in 1867 and entered into exclusive contract with Beadle in January 1868. (Note 4)

Beadle printed Reid's yarns in all his major

publications and formats until the 1890's. With the expiration of original copyrights, F. M. Lupton, Hurst, Donohue, The Federal Book Co., and Street & Smith reissued them in both "thick book: paperbacks and hard-cover formats.

Horatio Alger, Jr. began his literary career as a Harvard student, contributing prose pieces and poetic effusions to various periodicals. His early success with juvenile series books launched him on a career spanning three decades. Christmas in many homes was not complete without a new Alger book from Aunt Tillie. Although Alger's name is firmly associated with quality hardcover books, his reputation as a "best-seller" only emerged from the huge sales of cheap paperback reprints after 1900. He never wrote for Beadle or Tousey, but many of his books first saw light in serial form in Street & Smith's and Munsey's story papers, "Young Israel", and "Student and Schoolmate". A very few were first printed in "Munsey's Popular Series, Lovell's "Leather-Clad Tales", A. L. Burt's "Boys' Home Library," and Street & Smith's "Medal Library," but these were exceptions. (Note 5)

Edward S. Ellis and William G. Patten both commenced their respective careers as paperback writers, but ended their days stoutly armored between hard covers. Ellis, the schoolmaster and school superintendent (M.A. Princeton, 1887), wrote hundreds of stories, edited newspapers, and compiled multi-volume historical surveys.

Patten, better known as "Burt L. Standish, started with Beadle, moved to Street and Smith, and created the incredibly satisfying American myth of Frank Merriwell. The Merriwells were in the 5-cent "Tip Top Library" (later Weekly) format. After a while, thirteen numbers were bound together as "Tip Top Quarterly", it being cheaper than collating separate issues to satisfy the demand for back numbers. By the turn of the century, Merriwell "thick books" in the Medal and New Medal Libraries became the familiar standard. The stories were constantly in print through the 1930's in the Merriwell Series and the Burt L. Standish Library. (Presumably the badly-worn plates were scrapped during World War II for shell casings). Street and Smith also flirted briefly with hardcover books in the late 1890's, eventually passing the torch (and plates) to the Federal Book Company and McKay. A poorly rewritten version of **Frank Merriwell** at Yale appeared in Whitman's "Big Little Book" format in 1937, at about the same time that Merriwell hit the grade-B movies and the comic strips.

Perennial Boy Scout Mathiews not only excoriated the McKay "respectable" Merriwell format, but also

included the other hardcover series books in his "hit list", specifically those produced by the Stratemeyer Syndicate. (The Mathiews-Stratemeyer feud is ably covered in John T. Dizer's *Tom Swift & Company*, for those wishing full details). Although Mathiews was, to put it mildly, "full of beans" in his theories, I can agree on one point: the Stratemeyer books were the lineal descendants of the Dime and Nickel Libraries, but with a maturity often lacking in the forebears. While the earlier "bad men" booklets were often pretty crude in style and content, and the later "Nickel" libraries were generally written in such a choppy, telegraphic style as to resemble "gibberish sprinkled with punctuation", the series books of the period 1899-1915 are competently written and plotted, tastefully bound and unlikely to "blow out the boy's brains". Like Mayne Reid's natural history interspersed with fiction, most of the Stratemeyer production contained a generous dose of accurate history or technology, and strong moral and ethical precepts. Of course the true secret of their success can be summed up in one word: entertainment! Beadle knew this and so did Stratemeyer. It is a pity that Franklin Mathiews and a legion of well-meaning librarians did not. Personally, I'll take "Bad-eagle Ben" and "Frank Merriwell" over "Rambo" any day of the week

NOTES

1. Albert Johannsen, *The House of Beadle and Adams and Its Dime and Nickel Novels: The Story of a Vanished Literature*, (Norman: University of Oklahoma Press, 1950-1961, 3 vols), II. 319.
2. Comstock's *Traps for the Young* (1890), Mathiew's *Blowing Out the Boy's Brains* (1914) and Wertham's *Education of the Innocent* (1950) are classic examples of the simplistic theory of juvenile delinquency. Today's theorists blame the inability to read, rather than reading the wrong books
3. Mathiews, op.cit.
4. Johannsen, op.cit., I: 54,55,89,90. II: 234,236
5. Bob Bennett, *Horatio Alger, Jr.: A Comprehensive Bibliographic*, (Mt. Pleasant, MI, Flying Eagle Publishing Co., 1980, 55,59.

The remainder of the above observations and thoroughly opinionated ideas stem from thirty years of collecting and reading Dime Novels and series books. At any rate I don't THINK my brains have been "blown out!" Readers are welcome to disagree, however.

HOPE TO SEE AT THE HORATIO ALGER CONVENTION IN
CHILLICOTHER, OHIO MAY 4 TO 6

LETTERS

Dear Eddie:

I particularly enjoyed reading your article on the Jack Harkaway stories and their popularity in America. As a testimony to the popularity that Jack Harkaway enjoyed, you may be interested to learn that there were at least seven plays featuring Jack Harkaway which were presented on the New York stage. These were:

Jack Harkaway Afloat and Ashore
Bowery Theater, N.Y.C. Mar. 14, 1873

Jack Harkaway
Park Theater, Brooklyn Apr. 7, 1873

Jack Harkaway at Sea
Grand Opera House, N.Y.C. Feb. 9, 1874

Jack Harkaway among the Brigands
Hooley's Opera House, N.Y.C. May 4, 1874

Harkaway and His Son Around the World
Hooley's Theater, N.Y.C. Nov. 16, 1874

Jack Harkaway in Ireland
Wood's Museum, N.Y.C. Nov. 17, 1876

Jack Harkaway in America
Bowery Theatre, N.Y.C. May 14, 1877

There were some other Jack Harkaway dramatizations, but it is uncertain if they were produced. It is possible that they may have been presented in cities other than New York, or even amateur productions.

This brings us an interesting aspect of the "dime novel." Namely, the dramatization of "dime novels" and other story-paper tales as evidence of the popularity of either the character or the story.

From my own sketchy notes, here is a list of some of these dramatizations, which is by no means definitive:

The Boy Detective
Bertha, the Sewing Machine Girl
The Red Mazeppa
Nick of the Woods
Under the Gaslight
The Golden Eagle; or, The Privateer of '76
The Gunmaker of Moscow
Karmel, the Scout
Nick Whiffles
The Dancing Feather; or, The Amateur
Freebooters
Fastest Boy in New York
Malaeska
Nick Carter
Old Sleuth
Buffalo Bill

Then, of course, there were novelizations of popular dramas, quite a few of which were serialized in the story papers. This is an area worth more exploration,

Sincerely,

Victor A. Berch

111 Ash St., Marlboro, MA 01572

Dear Eddie:

Your Harkaway article was very comprehensive. I learned a lot about early reprints from the article. You covered the subject very well. One of the things I will always remember from my first reading of Harkaway back in 1909 was Hunston's mechanical arm, and how Emerson had to check it every year or Hunston would die from a shot of poison concealed in the mechanism of the arm. Real science fiction and fascinating.

Ralph P. Smith

P. O. Box 985, Lawrence, MA 01841

Eddie:

Your explanation of the tangled history of the Jack Harkaway stories was excellent. I wish you had said something about Hemyng's life after he had returned to England, and about the final J. H. stories he wrote for Young Sports and other publications. (But you can't cover everything, of course!).

Sincerely,

Gil O'Gara THE YELLOWBACK PRESS

Longtime HHB member Ralph Gardner's new book--**Writers Talk to Ralph D. Gardner**---has just been published by Scarecrow Press. With an introduction by Rod McKuen, the 395 pages, hardcover, photo-illustrated book is a collection of two dozen author interviews that were broadcast on Ralph's radio talk show. Some of these interviews include J. P. Donleavy, Susan Sontag, Louis Auchincloss, Isaac Asimov, Elizabeth Hardwick, Allen Ginsberg, Erica Jong, Budd Schulberg, Kurt Vonnegut, John Toland and others.

Conversations focus upon writing and getting successfully published more than on personal lives. Although the Scarecrow Press market is mainly universities and libraries, Ralph's book can be ordered from any bookstore or directly from Scarecrow Press, P. O. Box 4167, Metuchen, NJ 08840. The price is \$35. (Phone 1-800-537-7407)

HOPE TO SEE YOU AT THE HORATIO ALGER CONVENTION IN
CHILLICOTHE, MAY 4, 5 and 6.

AMERICAN CIRCUS THEME DIME NOVELS WANTED

Beadles Dime Library #236,406,462,538,629,726,770,929
Banner Weekly (Story Paper) 208 to 220 incl.
Beadles Half Dime Library #52,458,464,518,900,952,962
1142,1166
Beadles Pocket Library #284
Bound to Win Library #77,123,150,161
Brave and Bold #111,141,150,151,216,224,347
Buffalo Bill Stories #328
Diamond Dick, Jr. Weekly #32,181,291,317,353,355,402,
411,532,565,653
Fame and Fortune #297,353,606,721
Nick Carter Weekly #120,634
Pluck and Luck #413,797
Three Chums #52
Wild West Weekly #633,634
Work and Win #30,364,602,1054,1090,1109,1206,1542
Young Sports Library #38

Very important that cover be in very good state. Interested in pre 1930 circus material.

Henry F. Hicks

127 Marked Tree Road, Needham, MA 02192

**RECENTLY PUBLISHED ARTICLES CONCERNING DIME NOVELS
SERIES BOOKS, ETC**

The New Nancy Drew, by Gail Greco. **AMERICANA**, Sept.-Oct. 1986, (Vol 14 No., 4) Well illustrated article on the new Nancy Drew stories (1986) Sent in by Jack Bales

Library Leadership Some Lessons from Nancy Drew, by Gillian McCombs. **Wilson Library Bulletin**, Jan. 1989. Good article on the role model that Nancy Drew provides for young ladies to use to get ahead in a man's world. Sent in by Jack Bales

Pioneers of the Dime Novel and Detective Fiction, by Madeleine B. Stern and Paulette Rose. **American Bookman** Mar. 13, 1989. Very good article on the first dime novel, Malaeska, and its contribution to the advancement of women in the 19th century. The second part of the article deals with **The Leavenworth Case**, by Anna Katherine Green. Sent in by Stephen Michaluk

**HOPE TO SEE YOU AT THE HORATIO ALGER CONVENTION IN
CHILLICOTHER, OHIO MAY 4 TO 6**

WANTED

Tom Swift with Quadrant DJ's
KEDS Promotional issue

Rover Boys-Mershon, Chatterton Peck with DJ's

Series books by Rolt-Wheeler with DJ's

Connie Morgan Series by Hendryx, with DJ's

Rambler Club Series by Sheppard, with DJ's

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